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FRENCH COURSE OF STUDY¹

SECOND YEAR HIGH SCHOOL FRENCH. FRENCH II AND FRENCH 8 *Organizing Principles*

The Second Year High School Course is prepared for two groups of students, those who enter French II and those who enter French 8. French II continues the work of the First Year High School while French 8 continues the work of the Seventh Grade Course in the Elementary School.

The subject matter of the two courses is the same, but the treatment differs somewhat because of the difference in age and background of the two groups of students. Four years' acquaintance with the language gives the students of French 8 an advantage over those of French II in vocabulary, and in facility in conversation and reading. On the other hand, the more mature students of French II have an advantage over those in French 8 in the comprehension and application of grammatical principles. The younger students think more readily in French than the older ones, but they have greater difficulty in turning French into accurate English. In class-discussion, conversation moves more rapidly with the younger students because their range of vocabulary helps them to answer at once without being tempted to think of an English answer, and to translate it. In French II the student seeks to express more mature ideas with a more limited vocabulary. Such differences as these make it necessary to present the following material to the two groups with variation in the proportion of time spent on the different phases of the work.

In both French II and French 8 the standard of oral mastery established in the first year must be maintained while increasing the vocabulary with much greater rapidity and demanding a more thorough and complete knowledge of grammar. The student must learn to acquire this new vocabulary from independent study of a text as well as from oral presentation by the teacher. The grammatical knowledge of the preceding course must be reviewed from a new point of view. In French I and in the Seventh Grade the grammatical training consists in oral and

¹ Written by members of the French Department of the University High and Elementary Schools, University of Chicago, Arthur G. Bovée, Head of Department, Francis R. Angus, Josette E. Spink, Ethel Preston, Katharine Slaught.

written reproduction of interesting idiomatic French covering every phase of elementary grammar. No application of these principles is made by translation from English into French. The constant comparison between the idioms of two languages necessitated by translation is a hindrance in the development of oral spontaneity so important in the early stages of language study. But in French II and French 8 translation is not only advisable but necessary as a means of giving the student an intelligent mastery of the grammatical principles illustrated in the first year. To the grammatical material of the previous work is added the use of the past definite and the more important uses of the subjunctive. The detailed text work and grammatical training is supplemented by rapid outside reading to cultivate the independent use of the language and to develop the ability to read for pleasure.

Aims

To familiarize the student with five hundred pages of well chosen French and to see that he acquires from that a living working vocabulary which he will recognize as readily by the ear as by the eye, and which he will be able to use in conversation.

To complete and review the grammatical knowledge of the previous course in such a way as to give the student a clear understanding of the structure of the language, and a real appreciation of the difficulties to be overcome in its acquisition.

To give a glimpse into French history, French life, and French ideas by carefully developing all suggestive passages in the class reading.

To teach the student to read for pleasure outside the class by introducing rapid reading as early as possible.

To lay a basis for literary appreciation by teaching the student to analyze orally and in writing what he reads. For example, after the meaning of a passage has been made clear, the students are asked to suggest a title for it, to outline it with suggestive headings, to discuss the material to be developed under each point; and to note the physical, moral, and intellectual qualities of the different characters as revealed by their actions.

To apply this analytical method consistently to all the reading matter as a preparation for the first steps in the study of literature to be introduced in connection with the third year work.

Methods

1. *Texts:* The problem in French II and French 8 is to continue the training in rapid oral and written reproduction of new material and at the same time to teach the student how to study a text. He is already familiar with the narrative form by his rapid reading in Malot's "*Sans Famille*," in Méras' "*Le Premier Livre*," but he is now expected to work intensively on another direct method text. In "*Sans Famille*," he became acquainted with the forms of the past definite tense and learned that it was replaced in conversation by the past indefinite, but he was not required to master the forms of the narrative tense. But at the very beginning of French II and French 8, the student is expected to master thoroughly the form and use of the past definite as illustrated in Porchat, "*le Berger et le Proscrit*." This text is adapted to the continuance of the first year method, as the notes are in French, there is an excellent French questionnaire for each page, and comprehensive direct method exercises covering every three or four pages of the text.

The method of procedure is as follows:

The student first reads the French, then gives French definitions of the more important new words which have been indicated by the teacher when the assignment is made, then answers French questions reproducing the text, and lastly translates into English such passages as are especially difficult and cannot be made entirely clear by the above means. Careful translation is then used but not to such an extent as to destroy the French atmosphere of the daily recitation.

After this first detailed recitation work, there is a brief discussion of the historical setting of the book. The first date mentioned, 1793, makes it possible to mention the Revolution, the Reign of Terror, Robespierre, the decapitation of Louis XVI and Marie Antoinette, and the subsequent political changes. The terms "Révolution," "Convention," "Directoire," "Consulat," "Empire," "Restauration," "Monarchie," and "Première, deuxième, and troisième République" will henceforth be familiar to the student.

After this historical setting has been well established, and the first incident thoroughly understood, the student is expected to give a good oral and written reproduction of the material in the following manner:

In the opening incident Germain, a young French boy of sixteen, discovers a fugitive who is being unjustly pursued for protecting the lives of innocent people. Germain generously offers his assistance at great personal risk. Class discussion develops an outline of the following type:

Germain and the Suspect.

1. The meeting.
2. The story of the suspect.
3. Germain's decision.
4. The gratitude of the suspect.

The student is asked, for example, to tell what characteristics the suspect reveals in telling his story, what qualities Germain possessed which enabled him to offer assistance under penalty of death, and lastly to comment on the gratitude of the proscrib. This brief discussion of gratitude can be later recalled to advantage in the study of "*Le Voyage de M. Perrichon*." After thorough oral discussion of such material, "résumés" are written which average about a theme page in length, and are written about once a week.

After the completion of Porchat, "*Le Voyage de M. Perrichon*" is begun. The same methods are applied in the study of the text, but the oral and written reproduction work has a new element of difficulty. In "*Le Berger et le Proscrit*," the text offers a model of narration for the résumé work with one exception, that the student is asked to change the past definite tense into the past indefinite, replacing the formal, narrative past tense by the informal past tense of conversation. His originality consists in choosing the right details, and changing the verbs. But in writing a résumé of actions which take place entirely in conversation, the student is forced to be much more independent. He finds in the text of "*Perrichon*" the vocabulary and the ideas but he must choose his own tenses. He reads for example:

Majorin (walking up and down in the station impatiently)—

"And still Perrichon doesn't come! Here I've been waiting for him a hour! But he is certainly leaving for Switzerland today! (Bitterly) The very idea of a carriage-maker going to Switzerland! To think of a carriage-maker having an income of 40,000 francs, and riding about in carriages. What a century! While I, an intelligent office employe, earn but 580 dollars. I absolutely must see him. I want him to lend me some money. I believe he's late on purpose."

From such remarks, the student must be trained to infer and formulate the following facts in an oral and written résumé:

When the curtain rose Majorin was walking up and down in the Lyons station in Paris and waiting for Mr. Perrichon who was to leave for Switzerland with his wife and daughter. Perrichon was late and Majorin was very impatient. His conversation while waiting revealed a most unadmirable character. He was jealous of Perrichon's success and money. He spoke of him with contempt because he was a tradesman. Instead of coming to the station to say a friendly farewell, he had come to borrow money. He showed clearly, in fact, that he was not Perrichon's real friend.

The development of such a résumé trains a student in such a way as to oblige him to tell not only what happened, but why it happened. In other words, the student is to look for the idea back of the action and to be trained to write on such subjects as the following: "Les Caractéristiques de Majorin." "Les Services d'Armand et ceux de Daniel." "Les Suites de la Pensée écrite par Perrichon dans le Livre des Voyageurs." "La Reconnaissance de Perrichon."

He thus acquires the ability to give not only the intrigue, but also to discuss the ideas and the characters developed in the play. This training, completed by the detailed study and analysis of the short stories "*l'Obus*" and "*Nicette*," in Lazare's "*Contes et Nouvelles*" lays a foundation for the work of the third year.

2. *Grammar*: While the student is being initiated into this detailed study of a text, he begins the study of grammar from a new point of view, the point of view of translation from English into French. The point of departure is the verb. The tenses previously learned are gathered together and reviewed. The forms of the past definite and its use are learned at once, and the pupils are taught to call it *Passé Absolu*. For the imperfect the term *Passé Descriptif* is used, and for the past indefinite the term *Passé de la conversation*. The model verbs of the four regular conjugations, *donner*, *recevoir*, *vendre*, and *finir*, and the two auxiliaries are then reviewed in the following forms:

Present, conversational past, past descriptive, future, conditional, imperative, infinitive, present participle, past participle, and the past absolute.

The irregular verbs in Angus,¹ sections 185 and 186 are studied just in these tenses, until after the subjunctive has been learned.

¹Fundamentals of French.

The use of each tense is also studied in "*Fundamentals of French*," Angus, and the English exercises are translated. This study of the verb continues through the first twelve weeks. During the next twelve weeks, the pronoun is emphasized and following this the subjunctive is the special subject for study. Thus by means of "*Fundamentals of French*" a review of grammar is carried on in which the point of departure is always the French explanation and practice of the previous year and the new training is the translation of English exercises. This review can be completed by the end of March, and the last part of the year can be devoted to a composition book, in this case Talbot.² The subjunctive is taught by the accumulation of examples from the reading to be grouped later by the student according to the classification of the subjunctive in Chapter XXXIII. The whole subject is then reviewed by translation from English into French. The irregular verbs are then reviewed in all forms with the help of Castarède³ and the Decourbey⁴ verb blank.

3. *Outside Reading*: There is a third phase of the work in French II and French 8 which plays a very important part in the development of the student's feeling for the language and his ability to use his knowledge. This is the outside reading, which was begun in the preceding course with "*Sans Famille*." After the first few weeks of the work a text is put into the student's hands with the understanding that it is not to be prepared for detailed recitation. It is read for an intelligent understanding of the plot and characters, and is made the basis for class discussion. It is distinctly understood that the student is to try to enjoy the story without looking up every word, and the standard for his work is a clear understanding of the action. This rapid reading is controlled by class discussion at the rate of three or four pages daily after the first three months. This furnishes lively and interesting material for daily conversation during five or ten minutes of the recitation, and is reviewed when completed by a written résumé.

The first book chosen, "*L'Abbé Constantin*," offers a great variety of subjects for discussion such as the war of 1870, Paris as a cos-

²*Prose Composition*, Benj. H. Sanborn & Co.

³*French Verb*, Hachette

⁴*French Verb Blanks*, American Book Co.

mopolitan city, the French in Canada, "le mariage d'amour" and "le mariage de raison" the French conception of American characteristics, and the role of the country curate.

The second book, "*Les Trois Mousquetaires*," is not only of absorbing interest, but also enlarges the historical knowledge by the opportunity it gives for acquaintance with Richelieu and Louis XIII. This makes it possible to mention the historical facts of importance from Louis XIII to the Revolution.

In connection with the composition work the rapid reading is done in "*Le Français et sa Patrie*" in order to give the student familiarity with French life as it is experienced by a traveler.

But after the reading of "*Les Trois Mousquetaires*," the students are allowed to choose from a selected list a book which they will read entirely outside of class. This liberty of choice gives a new interest in the rapid reading, develops greater independence, allows the student of great ability to set his own pace, and prepares the entire class for the independent outside reading to be done in the third year. For the student who cannot continue French beyond the Second Year High School Course, this method of independent reading offers the possibility of enjoying the knowledge already acquired and suggests self-development in the language.

4. *Variety in Class Work*: The course as outlined in the methods used in connection with the study of the texts, the grammar, and outside reading offers plenty of work and training for the entire year. But because of the certain flavor and benefit to be gained from the unexpected, simple anecdotes are told from time to time and reproduced by the class; songs, or short bits of poetry are learned by heart; sight translations are occasionally given, both oral and written; a *dictée* from an unknown source, calculated to arouse the curiosity of the student, is sometimes given. Now and then the student is asked to write a French letter, or to read a letter from France. Whenever opportunity offers the students are encouraged to take a French subject for their English themes. In short, every device is used which serves to give the needed variety, and which leads the students to feel their own power in the language.

SUBJECT MATTER AND TEXTS

I. Class Texts for detailed study:

a. Porchat: *Le Berger et le Proscrit*, (Ed. Truan, Clarendon Press).

b. Labiche et Martin: *Le Voyage de M. Perrichon* (American Book Co.)

c. Lazare: *Contes et Nouvelles, L'Obus, Nicette*. (Ginn & Company.)

II. Grammar:

Angus: *Fundamentals of French*, (Henry Holt & Co.).

The verb.	The Past Absolute	Chap. XXV.
	Primitive and derived tenses,	Chap. XXVIII.
	The conversational past,	Chap. XXI, also section 180.
	The past Descriptive	Chap. XXII
	The Future	Chap. XX
	The Conditional	Chap. XXIV
	The Imperative	Chap. XV
	The Infinitive	Sections 189, 190.
	The Present Participle	Sections 190.
	The Subjunctive	Chap. XXXII (form)
	Simple tenses	Sections 193-202
	The Irregular Verbs	" 175-188
The article, the adjective, the preposition,	Chaps. I—XI	
The partitive, the adverb	Chaps. XVI, XVII	
Negative expressions	Chap. XI	
The pronoun Personal, conjunctive	Section 163	
	disjunctive	" 164
	Relative	" 165
	Interrogative	" 166
	Demonstrative	" 160
	Possessive	" 162
	Indefinite	" 168
The conjunction	Section 169	
The subjunctive	Chap. XXIII (use)	

Castarède: *French Verbs*, (American Book Company).

Décourbey: *French Verb Blanks*, (American Book Company).

Typed sheets for additional practice.

III. Composition:

Talbot: *Prose Composition*, (Benj. H. Sanborn & Co.).

Talbot: *Le Français et Sa Patrie*
(Benj. H. Sanborn & Co.).

IV. Rapid Outside Reading used as a basis for class discussion and for written "résumés."

Halvey: *L'Abbé Constantin*, (D. C. Heath).

Dumas: *Les Trois Mousquetaires* (D. C. Heath).

Talbot: *Le Français et Sa Patrie*, (American Book Co.).

A fourth book to be selected by the student from a list of books similar in difficulty and interest to:

Verne: *Le Tour du Monde*.

Dumas: *La Tulipe Noire*.

Labiche et Martin: *La Poudre Aux Yeux*.

De Vigny: *Le Cachet Rouge*.

Daudet: *Le Petit Chose*.

Time Required of Students

Five fifty-five minute class periods a week throughout the year are given to French. Ten minutes of this are used in preparation of the next day's work, and thirty-five minutes of home study is expected of the student of average ability, i. e. 45 minutes in all. The ten minutes of class preparation is spent either in supervised study during which the room is quiet, and each student works alone while the teacher passes from one to the other to discover individual difficulties, or it may be spent in oral preparation where teacher and pupils work together. The first method is more suitable to the writing of verbs and grammar exercises, and the second to the study of a text.

Standards of Attainment

At the end of French II and French 8 the student has acquired a good practical vocabulary, fluency in simple conversation, and ability to read with ease French of moderate difficulty. He has an intelligent mastery of pronunciation, not dependent on imitation, and a clear idea of the structure of the language. He is accustomed to analyzing what he reads and is ready to add to the study of the language the study of the literary qualities in the reading taken up in third-year French.

FRENCH 8

The students of French 8 have made the transition to the high school atmosphere without any loss of time by being placed with

students who speak with less readiness. This has given ample time for consideration of their special difficulties while preparing them for the Third Year Course. The best results are obtained even in the Third Year by keeping the students of French II and French 8 in separate classes, known as French III and French 9 respectively. The two groups are combined successfully in the Fourth Year Course.

FRENCH III AND FRENCH 9

Aims and Attainments

At the end of this course the pupil is able to understand the speech of the average French lecturer and three-fourths of what he hears in a French theater; he is able to carry on an ordinary conversation with a fair degree of accuracy; to read easily most modern French writers (see the list of books for home reading), to reproduce orally or in writing and to discuss what he has heard and read. He is able to write a simple letter or a "theme" (see below). He is able to translate from English to French or French to English with considerable ease such matter as is indicated in the course. He has acquired a familiarity with the elements of grammar; i.e. he is able to apply them in his written and spoken work as well as to give rules with examples.

He has made the first steps in the study of literature with his detailed study of the short story and play, which he is able to discuss technically, i.e. to analyze, discuss the plot, characterization, themes, humor, style, vision of the author. He has had a little History of Literature in connection with the authors studied, a few ideas on the development of literature through the seventeenth, eighteenth, and nineteenth centuries, the historical background necessary for his reading (chiefly from the Revolution on), and the simplest rules of versification with examples of different schools: all this presented in conversation.

To sum up, he is ready for such a course as is given in the fourth year. He has learned to work independently, to work for his own pleasure and benefit, and not to regard his French merely as a school task. He is also imbued with the idea that he must continue his work in French by one means or another, in this country or in France, until he has acquired a practical mastery of the language, its literature, and the history of its people; that

if he does not do so he wastes to a considerable extent the time and effort already spent on the subject and the power already gained.

Subject Matter and Methods

To achieve these results there has been devised the following course, which develops the various branches of the second year work and begins the study of literature, for which the foundation has been laid in the second year in the close study of the class texts and the home reading. This course may be considered under five heads, although the oral work, the written work, the literature, and the grammar are combined in the actual working out:

I. *Oral Work*, which has specially in view the development of speaking and aural understanding.⁵

II. *Detailed study of certain texts*, first from the language point of view, second as literature.

III. *Home reading*, for enlargement of vocabulary, independence in work, and wider knowledge of literature.

IV. *Translation and composition*, training in the use of the language, translation from English into French, from French into English—free and exact, sight and prepared; letters; themes.

V. *Grammar*, which completes the study of the essentials, all that is usually given in junior college work.

I. Oral Work

Oral work develops systematically the pupil's understanding of spoken French, and the vocabulary and rapidity of his own speech, but this latter only in so far as correctness can be attained therewith.

1. *Pronunciation and Speed*: For the first two weeks there is special emphasis upon the oral side of the work, with review of phonetics, of rules of pronunciation such as given in "*Fundamentals of French*",⁶ and practice in reading. The teacher reads a paragraph, re-reads it several times, emphasizing the rhythm of the French sentence, and the pupils imitate him, repeating the same paragraph or applying the same laws to another section. Or the teacher will stop in the middle of a sentence, which a pupil will

⁵By aural understanding is meant the understanding of the spoken language

⁶List of textbooks and reference books on pp. 324.

finish, trying to make no break in the reading; the pupil will be interrupted in his turn and the sentence continued by the teacher, and so on. This develops alertness of mind and speech and ease in handling the matter, and the pupil is lead to carry on the teacher's manner of speaking. From time to time also the class hears the teacher speaking French with others who speak the language fluently.

There is, as has been said, insistence on oral work in the first two weeks, but *during the whole year the oral side of the work requires and receives the major part of the attention*. It could not be otherwise, for French is the language of the classroom (except in translation work), and consequently in all discussion of grammar, composition, literature, and history, the speech and aural understanding are being developed. In fact, these various subjects are grist to the mill of conversation. It is well to note here the habit that obtains of correcting all speech. The pupil finishes his sentence or his idea, and then there is criticism by class and teacher, first of the form, then of the matter. Another means of developing the rapidity of understanding and speech is the teacher's own speech, which, starting at the rate and with the vocabulary to which the pupil has been accustomed, increases in rapidity and in richness until it approaches the standard of speech of the average Frenchman. In doing this the teacher makes perfectly certain, by tests, that he carries his class with him. This same increase in speed is carried out during the year in the anecdote work and in the reading to the class.

2. *Conversation and Discussion*: From the moment of entry into the classroom the pupils speak French among themselves, and this club spirit is fostered by beginning the class with a few minutes of general conversation. The talk, simple at the beginning of the year, following directly upon previous work, becomes more complex gradually with such subjects as: what the pupil has done in the summer, what the teacher has done, plans for the winter, school affairs, clubs, sports, the theater, lectures, art exhibitions, shops, the University, and, to a limited extent, current events. Books and pictures having some connection with the work are also the occasion for class discussion. A little later such questions as: how do you study? do you get value for the time and effort you put on your work in knowledge and power to use

this knowledge? what is intelligent class work? can you see progress in your work from week to week, or month to month? are you studying merely to get credits for entrance to college or to develop your own powers? how will you continue your French work next year? with or without a teacher?⁷ would it be wasteful to stop French work at the end of this year? would your three years of work be justified if you allow your French to drop now? do we correlate our French with other school studies and the life outside? what do you know already of French history? of French literature?

Class discussion arises also out of the texts read. For example, "*Deux Amis*" offers the subjects: patriotism, friendship, war, humor, description of scenery, artistic devices. The stories and especially the play, give rise to discussion of the characters—what characteristics do their deeds or words or the author's suggestions indicate? or on the side of technique: why does the author use such and such a device in telling his tale; e.g., descriptions in "*La Peur*," the cannon of "*Deux Amis*," the umbrella episode in "*la Cigale*?" The subject must interest the pupil; otherwise the talk is not spontaneous.

The teacher is careful to guide the conversation, but there is no compulsion to think as he does. Each person is free to express his own ideas, subject to the correction of his French by pupils and teacher, and to counter-argument. This discussion develops accuracy in thinking and in expression. Correctness of speech is never lost sight of in these discussions. The mistakes are noted by the teacher while each pupil speaks and are corrected before the discussion goes on.

Another gain from these discussions is the insight into the individual's tastes and ability thus obtained by the teacher, who is in this way enabled to advise more intelligently the reading course of each pupil and consequently to make it doubly profitable. Still another advantage is the opportunity afforded the teacher of reviewing constantly, in this informal fashion, literature, history, and grammar.

3. *Anecdote and Story*. Another very satisfactory way of developing speech and aural understanding is by reading to the

⁷In this connection the possibilities of future work are discussed: college programmes, independent work.

class. The first essential is that the matter shall be well within their grasp. At the beginning of the year stories as simple as "*l'Indien et Son Cheval*," "*Frederic II et Son Page*," "*Premières Lectures* of Lazare are taken two or three at a time. Later, "*La dernière Classe*," "*les petits Pâtés*," "*la Chèvre de M. Seguin*" of Daudet, "*le Parapluie*," "*l'Apparition*" of Maupassant, "*le Joueur de Flûte*" (la Chronique du règne de Charles IX), "*Mateo Falcone*," "*l'Enlèvement de la Redoute*" of Mérimée. Sometimes the pupil rises and, facing the class, reads or repeats the anecdote, or parts of it; occasionally, at the beginning of the year, a pupil runs through the story in English. The most important new words and expressions are put on the board for the pupil to copy. He is taught to give as many ideas as possible with the minimum of words in reproducing these stories and to avoid padding; and this is a training for résumé work in general. He is trained to combine two simple sentences, to vary and solidify the structure by the use of the past participle instead of a clause (e.g. *l'Indien, embarrassé, a dit bien vite* for *l'Indien, qui était embarrassé*, etc.), to use the phrase with the present participle instead of a clause (*en arrivant, il a aperçu*. . . for *comme il arrivait, il a aperçu*. . .), to use the preposition and infinitive when possible instead of the subjunctive construction, etc. Sometimes, (for written work is always combined with oral and the pupil is responsible for the writing knowledge of everything that he is able to say and more,) one pupil writes the anecdote on the board, the others in their books, then there is correction of the board version by the class. Sometimes (combining translation) a few days later the teacher will give the same anecdote in English to be translated, sometimes orally, sometimes in writing, as explained above. It is this varied treatment of the anecdote and other matter that keeps the pupil alert in class and prevents him from doing mechanical work.

4. *Speeches and Reading*: The pupil prepares at home a talk of from two to ten minutes on some topic that interests him, such as the announcement or account of a club meeting, an episode of travel, criticism of a play seen, a book read. He may be called on any day to give such a talk, which is then criticised by class and teacher. There is reading aloud, as explained above, and sometimes a few lines are prepared at home and in this connection the rules for pronunciation are reviewed. There is also occasional

recitation of verse or prose. With regard to the poetry, a maximum time to be spent on it at home is fixed (see Poetry Section).

II. *Detailed Study of Texts*

Short stories, a play, a long story, and some verse are studied, first from the language point of view, second as literature. The pupil must understand each word, each construction, then reproduce the story paragraph by paragraph. In the reproduction the structure of the sentence is studied anew, for the pupil is obliged to form his own sentences in condensing the text. In doing this work the grammar and syntax are applied and a vocabulary for use acquired. Also in thus condensing the story the pupil is obliged to make choice of the essential, leaving out the accidental or unimportant, and he is obliged to defend his choice when challenged by the others. After this first detailed study of the text, the story (or play) is considered as a whole and reproduced from this point of view, so that the pupil is again obliged to weigh the relative importance of the parts. For further practice in this work, résumés of varying length are given. The vocabulary and ideas being now familiar to the pupil, he is ready to discuss the story as a piece of literature: setting, plot, theme, ideas, characterization, humor, structure, and to learn something of the author, his other work, his period and school.

Of course, as indicated above, the language and literature are not entirely separated, but the facts with regard to author, technique, etc., are developed with the study of the language. The short story is taken first for reasons given below.

1. *The short story* gives style, conciseness, interest, and a vocabulary presenting sufficient advance on previous work, and this condensed form holds the pupils' lively attention through the detailed work described above. In the first three to four months there is read in detail, as described above, five to seven masterpieces by Daudet and Maupassant, with "*l'Oncle et le Neveu*" by About (read in less detail) to contrast with the work of the others. The first story read is "*Deux Amis*" which presents sufficient advance to stimulate, but not discourage the pupil.⁸ The other

⁸It is better to have matter that is too easy rather than too difficult. From five to twenty new words to a page is about the rate. The first pages will present the greater number of new words.

stories, read usually in the following order, are: "*Siège de Berlin*," "*La Parure*," "*Maître Cornille*," "*la Peur*," "*l'Oncle et le Neveu*," "*Tamango*."

2. *A Play*: A suitable play to follow up "*le Voyage de M. Perrichon*" is difficult to find. The modern plays of value present for the most part themes for which the high school pupil is not ready and the play of intrigue lacks interest for detailed class study. Sometimes "*Mlle de la Seiglière*" is used or "*le Gendre de M. Poirier*," which offer a number of ideas for discussion and good technique, but whose characters do not really interest the average pupil. Last year less time was spent on the play, with "*la Cigale et la Fourmi*," which holds the interest of the class, which has a useful vocabulary, easier than that of "*Mlle de la Seiglière*," but which is not a sufficient advance on "*Perrichon*." There is opportunity for further experiment here.⁹ The play is worked over in detail, as described above: the language and ideas, the separate scenes, the act, the relation of acts, the play as a whole, the intrigue, characterization, theme, etc.

3. "*Le Livre de Mon Ami*," apparently a long story, consists of episodes of a child's life. It is an ideal book for class study on account of its style, vocabulary, and ideas. It leads inevitably to discussion (and all successful class conversation must appear to come about inevitably) and to the telling of experiences of one's own life, as soon as the vocabulary has been mastered. These reminiscences are utilized for the so-called original theme. After reading Chapters I and II of the book the pupil writes on some episode of his own childhood, having in mind the style and vocabulary of Anatole France. The text is thus worked over until the pupil is familiar with it. This story, which is a vehicle for France's ideas on the education and training of the child, is then compared with other stories of children,—"*le Petit Chose*," "*Roman d'un Enfant*," "*David Copperfield*," Kenneth Grahame's stories; and this comparative work leads the pupil to read more closely and intelligently.

4. *Poetry*: From twenty to thirty poems are read and studied and parts learned by heart. The approach to poetry is usually made through prose which the class is reading. For instance, some pupil, talking of "*Quatre-vingt-treize*," comments on Hugo's love

⁹"*Le Jeu de l'amour et du Hasard*" of Marivaux (Heath) was tried in 1916-17 and was fairly satisfactory.

of children and some of his poems on children are then read in class; or the nature descriptions in "*Deux Amis*" suggest the Rondel of Charles d'Orléans—"Le temps a laissé son manteau." Advantage is taken of work in other departments, and examples of the French sonnet read when the English class is working on the sonnet.

Sometimes a pupil brings in something, say a concert program, with a poem of Gautier. The class reads it and finds other poems by him in copies of Bowen's *Lyrics* (Heath) and Canfield's *Lyrics* (Holt) which are kept on the desk for convenience of reference and immediate use by the class. Occasionally after the poem has been read and discussed, the class is given from five to ten minutes to learn by heart as much as possible. Sometimes the pupil is requested to give fifteen minutes to it at home. It is wise to fix the maximum time limit that should be spent on this work; otherwise students who find it difficult to learn by heart put an undue amount of time on it, and then think that they dislike poetry, so defeating the end in view, which is to introduce the pupil to the enjoyment to be found in the realm of poetry. Many a pupil says that he dislikes verse when, in reality, he has had no chance to know anything about it. He is induced to lay aside prejudices and read with an open mind and then at the end of the year is asked to express his opinion. The poems studied are selected from the poets of the Romantic group and from the best known poets of preceding centuries. The simplest rules of versification are discussed.

Incidentally a number of English poems are read in class. It helps the students to realize what verse is. There have been read in this connection poems of Stevenson, Masfield, Tennyson, Browning, Noyes, Shakespere. Occasionally a French poem is turned into English verse or rhythmic prose.

III. Home Reading

This work is carried on more independently than in French II. The pupil is responsible for a minimum of 1200 pages, which he reads at the rate of about 150 pages a month. He reports orally in class from time to time on his reading and writes one or more résumés on each book. The author, his other works, his literary school, are talked over in simple fashion. The pupils learn from each other, advise each other what to read, and argue as to the

significance of the story. Such books as "*Colomba*," "*l'Oiseau bleu*," "*la Belle Nivernaise*," "*Robert Helmont*," "*la Jeune Sibérienne*," "*les Prisonniers du Caucase*," "*le Roi des Montagnes*," "*le Cachet Rouge*," are given as a first book.

The class talks have given the teacher an appreciation of the individual tastes and abilities of his pupils, so that when they consult with him in choosing their books he is able to advise most profitably their special series of books from the list given below.¹⁰ A pupil who is reading Galsworthy's plays with interest is given "*Les Misérables*," "*Crainquebille*," "*la Robe Rouge*," with perhaps "*Marie Claire*" or "*Mare au Diable*" for variety. To one who enjoys Conrad is given "*le Pêcheur d'Islande*" and "*les Travailleurs de la Mer*," with "*Servir*," "*Tartarin*," or others. "*Eugénie Grandet*," "*l'Avare*," and "*Silas Marner*" are read and compared. "*Eugénie Grandet*," "*Hellé*," "*les Femmes Savantes*," and "*les Précieuses Ridicules*" are grouped together. An occasional pupil toward the end of the year will enjoy "*le Cid*." The list given below is put into the hands of the pupils. The class is reminded from time to time of the aim and method of this work—that they are to throw themselves into the French story, to read without translating, looking up only the words that are necessary for the understanding of the principal idea of each paragraph, and that if this is done faithfully they will be able by the end of the year to read easily the ordinary French book. Outlines of courses of various kinds are given him at the end of the year and he is shown how to make use of a History of Literature for guidance in further reading.

Specimens of groups of books read by individuals:

1. Travailleurs de la mer, Roi des Montagnes, Pêcheur d'Islande, la Mare au Diable, les Misérables, Jack (vol. I).
2. Cachet rouge, le Dernier Abencérage, la Mare au Diable, le Roi des Montagnes, Jettatura, Robert Helmont, les Misérables.
3. la Chute, Cachet rouge, Mare au Diable, Belle-Nivernaise, Travailleurs de la Mer, Pêcheur d'Islande, Tartarin.
4. les Misérables, Crainquebille, etc., Mare au Diable, Robe Rouge.
5. Belle-Nivernaise, Eugénie Grandet, l'Avare, Crainquebille, Tata, le Cid, Servir.
6. Roi des Montagnes, Robert Helmont, Au Maroc, Les Misérables.

¹⁰The less mature student will choose his reading throughout the year from the above list with the addition of a few other books such as "*Tartarin*," "*Marie Claire*," "*la Mare au Diable*," "*Jeanne d'Arc*," "*les Misérables*," "*le Pêcheur d'Islande*."

List of Home Reading Books for Third and Fourth Years

Abry, Audie, Crouzet	Histoire illustrée de la littérature française
Aicard	Tata
Audoux	Marie Claire, ³
Augier, ²	Gendre de M. Poirier
Balzac	Eugénie Grandet, ^{3,1} Cousin Pons, Père Goriot
Banville, ²	Gringoire
Bazin	les Oberlé ¹ .
Beaumarchais, ²	le Barbier de Séville
Bourget	un Saint
Bernstein, ²	l'Assaut
Brieux, ²	la Robe Rouge, la Femme Seule, la Française, les Bienfaiteurs
Bruey, ²	l'Avocat Pathelin
Canfield	Lyrics
Capus, ²	Brignol et sa fille, l'Aventurier
Chateaubriand	René, Atala
Coppée, ²	Fais ce que dois, les Bijoux de la délivrance, le Trésor, le Passant, (les Vraies Richesses, ¹ un roman).
Coulevain	Noblesse américaine, Sur la branche
Corneille, ²	le Cid, Horace, Polyeucte
Curel, ²	la Nouvelle Idole, le Repas du Lion
Cyril-Berger	Cri-Cri
Daudet	Robert Helmont, ³ Jack, ³ Lettres de mon moulin, la Belle-Nivernaise, le Petit Chose, Tartarin de Tarascon, ³ Tartarin sur les Alpes
Dumas (fils), ²	Question d'argent
Fabre	Chanson de Roland
Flaubert	un Cœur simple
France	Crime de Sylvestre Bonnard, Crainquebille, etc., le Jardin d'Epicure.
Funck-Brentano	l'Affaire du Collier
Gautier	Jettatura, ³ Roman d'une momie, Voyage en Espagne
Hugo	Les Misérables, ^{3,1} les Travailleurs de la me, ^{1,3} Notre Dame, ¹ Quatre-vingt-treize, ¹ Ruy Blas, Hernani.
Labiche, ²	la Grammaire, le Chapeau de paille d'Italie, etc.
Lamartine	Graziella, Jeanne d'Arc, Premières Méditations
Lambert	le Roman de mon enfance et de ma jeunesse
Lavedan, ²	Servir, ³ Sire
Lavisce	Souvenirs, Histoire de la France (en abrégé)
Loti	Pêcheur d'Islande, ^{3,1} les Désenchantées, Roman d'un Enfant
Maeterlinck, ²	l'Oiseau bleu, l'Intérieur, l'Intruse, les Aveugles

¹School edition.²Dramatist.³Favorite books in 1915-1916.

Maistre	la jeune Sibérienne, Prisonniers du Caucase, le Léproux, Autour de ma Chambre
Marivaux, ²	le Jeu de l'Amour et du Hasard
Maupassant	Contes (Ollendorff—Pour la jeunesse)
Mérimée	Colomba, ³ Carmen, and other stories, Chronique de Charles IX ¹
Michaut	Aucassin et Nicolette (in modern French)
Molière, ²	les Fourberies de Scapin, l'Avare, le Misanthrope, le Bourgeois Gentilhomme, les Femmes Savantes, les Précieuses ridicules
Musset	Pierre et Camille, Croisilles
Musset, ²	Fantasio, etc. (Trois Comédies-Heath)
Pailleron, ²	le Monde ou l'on s'ennuie
Saint-Pierre	Paul et Virginie
Sand	la Mare au Diable, ³ Fadette
Sandeau, ²	Mlle de la Seiglière
Sarcey	Siège de Paris
Sardou, ²	Pattes de Mouche
Scribe, ²	Bataille de dames, etc.
Sévigné	Lettres (Choix)
Tinayre	Hellé
Vigny	Cachet rouge et Canne de Jonc (Servitude et Grandeur militaires)
Vigny, ²	Chatterton
Voltaire	Zadig
Wolff	les Français d'Aujourd'hui, les F. en voyage, les F. en ménage (Edwin Arnold)
Prévost	Lettres à Françoise
Racine, ²	Athalie, Esther
Renan	Ma Soeur Henriette, Souvenirs de Jeunesse, Vie de Jésus
Rolland	Vie de Beethoven, Vie de Tolstoi, Vie de Michel-Ange, Jean-Christophe (l'Aube, etc.) les Romanesques, la Princesse Lointaine (édition Américaine)

IV. Translation and Composition

1. *From English to French:* Comfort's "*Prose Composition*" (Heath) is used for sight translation in class. The difficult passages are noted, grammatical rules and lists given à propos of the text, and the section then studied at home. At other times the pupil writes out the section at home, usually beginning it in class with the teacher. Next day each pupil writes a few lines on the board without his paper. The whole is then corrected by pupils and teacher and the corrected papers studied for the next day. A good deal of blackboard space is necessary

so that all the pupils may write at the same time. Sometimes the pupil is asked to recite as rapidly as possible the substance of a section. When he prepares his work he does not know the form of questioning he will meet, and this tends to make him less mechanical in the preparation. English exercises based on anecdotes read to class or texts studied¹² are read in English by the teacher and taken down directly in French by the class in note-books. This is then corrected from the board where one pupil after another has been working while the others wrote in their note-books. (See Anecdote work). This work is reviewed at home.

The English notes on Buffum's "*French Short Stories*" (lives of authors, notes on Franco-Prussian war, etc.) are turned into French, in class for sight work. Again, colloquial English (a conversation, an account of an evening, an article in the school paper, etc.) is turned into French. This kind of work develops the initiative of the pupil and makes him realize how much French he really has if it is only used. He is taught to proceed from his knowledge of French, to use the French idiom as far as possible, and not to give a literal translation of the English.

2. *From French to English:* Difficult sentences from class texts, prose and poetry, are translated as a test of the pupil's understanding of them, and an occasional studied translation is made of a particularly fine bit and the different versions read to the class. Some of this work can be utilized in the English course.

3. *The Theme and Letter:* The "original" theme, as noted under "*le Livre de Mon Ami*", is developed out of the text read. After class discussion of Chapters I and II of that book the pupil is asked to recount one of the earliest remembered events of his life, and to recount it in the way that Anatole France does, to use as far as possible the vocabulary, construction, and style of the text. He is to proceed from the French he knows, looking up in his dictionary the few necessary words; but he is not to translate from an English version. He chooses his own title, such as: *Premier Souvenir de Mon Enfance*, *Ma Première Ambition*, *Rêves d'Enfance*, *l'Automne*, etc. Again, after the study of

¹²Such, for instance, as a condensed English résumé of "*Grand'maman Nozière*." It is another way of making the text more familiar to the pupil without monotonous repetition.

"*la Dame en blanc*," a theme containing a description of a woman and a room, and an episode to bind them together, is required. Comparison between our education and Pierre Nozière's, between home life and hotel life, is modeled on "*Les Humanités*." Earlier in the year, "*Deux Amis*" with its spring and autumn descriptions, "*la Peur*" with its desert and forest pictures, give models that are studied in detail, and the variety in color and sound expressed by verbs especially noted. To begin work of this kind, the teacher tells the class what he has noted on coming to school, the changes of autumn or spring, or whatever season it may be, and he asks them to bring some notation of nature for the next day. After this a description of a corner in the park, the lake on a windy day, a day of fog, of wind, the first snow, etc., is not too difficult. The pupils who like this work are at liberty to give in as much as they wish, but only four or five papers are exacted. All voluntary work is read and criticized by the teacher.

For the letter, the beginning and the termination are given, some models read (see letter section in "*Fundamentals of French*"), one letter composed by the class is written on the board, and one or more are written at home. From time to time letters from French people are read to the class. In 1915-16, 1916-17 the pupils who wished to wrote to French soldiers in hospitals. In other years a correspondence has been arranged between pupils in a French lycée (girls' lycée and boys' lycée) and the pupils of the University High School. In 1917-18 all pupils (save two) are corresponding with French or Belgian soldiers, reading letters received to the class, discussing the needs of these men.

V. Grammar

It has been shown in connection with the other divisions of the work how grammar is taught. It has its share of almost every lesson. In the oral work, if a mistake is made, say, in the use of a disjunctive personal pronoun, it is corrected, then the list of these pronouns and sentences showing the different uses given, and the section in the *Grammar Résumé* is studied that evening. In the detailed study of texts, the grammar is taken up in connection with the study of each work and construction, both in the reading and in the reproducing of the text. It is so with the other branches of the work.

By the end of the year the pupil has worked over very thoroughly the contents of the above-mentioned grammar synopsis, going always from his need in a construction to the grammatical statement. Drill on the verbs is given in the same practical fashion, and special exercises are devised for pupils who are found to be weak in some particular construction.

Note-Books

The pupil keeps one or more note-books with different sections for anecdotes and the work on them, for class discussions, for translation, for literary and historical notes, for work on each story read in class, for notes on home reading. He is advised to keep for himself a brief résumé of every book he reads in French or English.

Examinations

Two or three weeks after the beginning of the year the class reviews the examination of the previous year. The first examination on the work of the current year is done with the class, showing the pupil how he is expected to answer such papers. In every examination paper there is an endeavor to ask questions that demand thought, not merely memory work, in the reply. For instance, in dealing with "*La Parure*," a question is asked that makes the pupil apply the facts already discussed to some new aspect of the story, as:—Comment le mari a-t-il aidé à amener la catastrophe? et comment ces actions montrent-elles le caractère du mari?—The answers, after the papers have been looked through by the teacher, are criticised before the class both as to the language and ideas. The examination is a means of finding out what the pupil does not know, in order to help him make good; it is also a means of satisfying the teacher as to the efficacy of his own teaching, as to whether he has "got across" to the class what he meant them to get; if not, he gives additional teaching on that point. For these reasons numerous small examinations are given during the year on the various branches.

Time Required of Pupils

The pupil has four and one-half to five hours a week of class work and is expected to give on an average three-quarters of an hour to an hour at home for each lesson. When the class lesson

does not require that time from the average pupil, or when he has some leisure, he goes ahead in the home reading book. An average of one evening a week is given to the pupil for this same book, but the time is given, when convenient, in connection with class work; for instance, when the pupils have prepared the text (story or play) beyond the point reached in class discussion and they need more work with the teacher before making the final study on that part, or when the class time is taken up with anecdote work or poetry; for these subjects require very little home work in proportion to the time given in class.

In short story work, the assignment for home varies from one and one-half to four pages, according to the amount of preparation done in class and the difficulties of the text. Usually the teacher goes over part of the home lesson with the class, letting them see what and how they are to study. There is a first preparation at home of these pages; the words and constructions are studied, difficulties noted, then there is class discussion of this part and final work on it at home again. The pupil is then able to reproduce it and discuss the ideas.

Correlation

There is effort to relate the work to the rest of the pupil's life, his school and outside interests. One pupil reports from the English teacher on some question which has been raised in the translation or literature work, another from the history teacher certain desired information, and so from the other classes, physics, botany, etc. This kind of report develops the independence of the individual who gives the information, broadens the interests of the pupils, and makes the French work more vital. The outside interests of the pupils are discussed and plans made for future work in the general conversation. (See Oral Work, page 310).

In 1917-18 after class discussion as to war-work possible in the French classroom, correspondence was carried on with the Belgian soldiers from the invaded districts (almost every pupil taking one), and funds were collected by passing money-boxes daily, for one orphan belonging to the classroom, for Belgian soldiers, for French wounded, and for the children of the devastated regions of France.

Text Books

- Buffum: French Short Stories (Holt).
Labiche et Legouvé: *la Cigale et la Fourmi* (or one of the other plays mentioned) (Ginn).
France: *le Livre de Mon Ami* (Holt).
Twenty-five poems typed.
Comfort: *Prose Composition* (Heath).
Angus: *Fundamentals of French* (Holt).
Le petit dictionnaire Larousse.
English-French and French-English Dictionary (Cassel's, Elwall's or Heath's).

Reference Books

- Lazare: *Premières Lectures* (Ginn).
Schinz: *Selections from Guy de Maupassant* (Ginn).
Daudet: *Neuf Contes Choisis* (Holt).
Mérimée: *Quatre Contes* (Holt).
Bowen: *French Lyrics* (Heath).
Abry, Audic et Crouzet: *Histoire illustrée de la littérature française* (Didier).

Library Facilities

One or more copies of the books on the reading list are in the school library and, by special arrangement with the librarian, the pupil is allowed to keep his French book for a month or more. There is also in the library the magazine *Lecture pour tous*, and various books of short stories, books of reference, and dictionaries, so that the pupil is able to do part of his work there, but he is urged to do much of his preparation aloud.

(To be continued)